

MANUAL



360° Xtreme

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1. INTRODUCTION

Welcome to eJay 360° Xtreme Soundtraxx, the new music and video creation software from eJay. Mix your own music with your own video (or the included clips) to create a cool and great fun extreme sports movie! Now you can be the composer, director and producer – all in one!

Special effects and fades offer you all kinds of possibilities for designing your own video. Professional clips from the most popular extreme sport videos will quickly get you started.

Be creative and build a cool hip-hop, techno, alternative or drum 'n' bass track. Using the 3 000 samples included – which you can also edit using the FX studio and Booster – you can now equally add your own truly rich and original soundtrack to your video. All of the samples have been specially selected for eJay 360° Xtreme Soundtraxx and created by the best professional musicians and producers around.



Although the possibilities available are quite incredible, eJay 360° Xtreme Soundtraxx is still really easy to operate, simply using drag & drop.

The eJay team hopes you have loads of fun and always get that real buzz!

Create your own video and soundtrack now!

2. INSTALLATION

Before you can begin to create your soundtrack, you first of all have to install the software. It's quite easy: Put the CD ROM into the drive and after a brief wait you will see the installation screen. This is where you need to select your preferred language and tell the program where on your hard disk you want the software to be stored.

As we don't know the performance of your PC at home, you can choose between two types of installation:



Minimum installation (recommended):

Only some of the samples and clips are copied onto your hard disk. To kick things off, you need 200 MB of free space on your hard disk.

Full installation:

This is only for those who have a slow CD ROM drive. All the samples and clips end up on your hard disk and that takes up about 700 MB.

As you would expect, during installation a program group will be created for eJay 360° Xtreme Soundtraxx. It will be called Soundtraxx and will contain both a START and an UNINSTALL icon. You can also access the Setup routine again from this location. Each time you start the program, the software will need to check you have the original CD. To do this, make sure you always have it in your CD-Rom drive before you get started and away you go. If you have chosen the full installation, you can then remove the CD. For the minimum installation, it should stay in the drive so you have all your samples and clips available when you start the program up.

2.1 WHAT YOUR COMPUTER NEEDS

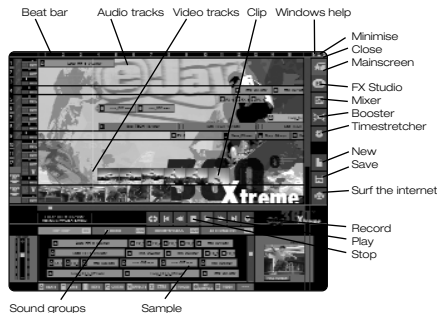
Pentium II, 300 mHz, Windows 95, 98, Millennium, 2000 and Windows NT 4.0, 64 MB RAM, CD ROM drive, 200 MB free hard disk space, DirectX compatible graphics card (16 Bit colour depth, 800 x 600), DirectX compatible soundcard (16 Bit)

3. QUICK GUIDE

You can use eJay 360° Xtreme Soundtraxx without reading the whole manual. For those of you who just can't wait to get started, here is a very quick guide:

Arrange your samples, arrange your clips, mix, save - that's it!

Once the software has been completely installed, you can enjoy the start video. To do this, press the PLAY button and watch it go! The other buttons alongside PLAY also work like those on a CD play-



er: PAUSE, STOP, FAST FORWARD and FAST REWIND. Only the RECORD button will be unfamiliar: it switches any highlighted audio or video track to recording mode.

However, we don't really think you'll want to spend the next few years looking at the start video – however good it may be – so simply click on the NEW button in the menu bar on the right hand side. You will see the tracks are now empty and are waiting for you to fill them with new samples to remix!

Samples and clips can be moved from

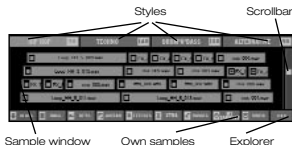
any of the sound groups to any location on the tracks you want them to be – simply using drag & drop – only the audio samples must go on the audio tracks and the video clips on the video tracks. If you left click on any sample, you will hear what it sounds like. If you left click on a clip, you will see what it looks like. The right mouse button enables you to quickly copy your chosen samples and clips across the audio tracks. Try it out and play around with the program a bit. If you have any problems: in the top right of the screen, next to the MINIMISE and CLOSE buttons, you will see a Windows help option, where you can look everything up again. When you have finished your first video or soundtrack, you can save it. To do this, click on the button with the DISKETTE image on it.

4. FOR THOSE WHO WANT TO KNOW MORE

After installation, you will arrive at the main screen where you can see a start mix. Press PLAY and check out what happens. Perhaps this will explain the first few things to you – as to how the program fundamentally works. If you want to clear the tracks, click on the NEW MIX button. You can now drag your own choice of audio samples and video clips onto the tracks.

4.1 SAMPLES

With eJay, you quickly and simply make music using pre-recorded samples. If you want to use a sample, the first thing you have to do is decide on a style group: HIP HOP, TECHN0, DRUM'N'-BASS or ALTERNATIVE.



Each style group contains 750 sounds, stored in different sound groups:

- Beats (single drums, drum loops)
- Bass
- Keyboards (synthesizer, organ, piano)
- Guitar
- Effects (hits, crashes)
- Xtra (sounds that do not fit into any other groups)
- Voices (male / female)
- My samples (samples you have imported or recorded yourself)

You will find all these samples in the sample window in the bottom half of your screen. You can use the scrollbar on the right-hand side to view the samples further down any sound group. Of course, these samples also have names. L or R after a sample name shows that it is a stereo sample. Each style has its own colour.

A simple example: You can see a brown square with Beat 8 L on it. Meaning: A HIP HOP stereo sample from the Beats sound group, which is called Beat 8 and covers the left-hand stereo channel.

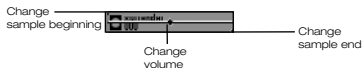
4.2 USING SAMPLES

To listen to a sample, left click on it once and, if you like it, simply position it on the tracks above using drag & drop. Samples you have recorded or imported yourself (the instructions for this come later on, in the sections "Recording samples and Importing samples") are automatically stored in the sound group My samples.

4.3 EDITING SAMPLES

On the tracks, you can do the following things with a sample:

You can cut it. To do this, right click on the sample. Guidelines will then appear on the sample. If you move the vertical guideline on the left-hand side to the right, you will cut the beginning of the sample. You can use the right vertical line to cut or trim the end of the sample. You can change the volume. As well as the two vertical guidelines mentioned above, there is also a horizontal line. Moving it up will make the sample louder, moving it down will make the sample quieter.



You can set the stereo landscape. To do this, you will need to use the panorama control that can be found to the left of each track, next to the MUTE and SOLO buttons. Turning this dial to the left will

position the audio balance more toward the left speaker, turning it to the right will position the balance more toward the right speaker.



You can copy samples. Place the cursor on the sample, hold down the right mouse button and then drag the sample to wherever you want it. If you want to do several samples at the same time, then simply use the left mouse button to click nearby and drag a border around the relevant samples to highlight them. The process is then the same as for a single sample copy, i.e. right click, drag and drop! If you still aren't 100% satisfied with the samples, you can of course edit them further. You can find out how in Chapter 5 under Timestretcher, FX Studio and Mixer.

4.4 RECORDING SAMPLES

If your local heavy metal band is prepared to provide you with a few of their exclusive samples in their spare time, you can record them directly in eJay 360° Xtreme Soundtraxx!



Microphone

On the left, next to the tracks, you will find a MICROPHONE button. If you press it, you immediately switch the track to recording mode. Then all you have to do is press RECORD and PLAY to get started:

Connect the DAT, CD player, or whatever your sound source is, to your computer's input. As soon as you press PLAY on this sound source, recording will begin. You can use the Mixer to set the input volume at which the sounds are played in the software. How to do this is explained later in Chapter 5.

4.5 IMPORTING SAMPLES

If you already have a few sounds knocking about on your hard disk that you would like to use, you can import them directly into this program.

To do this, click on the LOAD / SAVE button (which looks like a DISKETTE) and then simply browse the folders on your PC's hard drive.

Any files with the endings .avi, .mp3, .wav or .mix can be quickly imported.



4.6 MIXING STYLES

The great thing about eJay 360° Xtreme Soundtraxx is that you can mix different musical styles in a single track. However, to do this you need to know a few basic things: Different styles have different speeds (or tempos) and are based on different keys.

If you switch between the STYLE buttons, you will notice that the vertical bar lines and the bar numbers change, because the bar lines are set up for the speed of that style.

Overview of styles, tempo and keys

Style	Tempo	Key
HIP HOP	90 BPM	a-moll
ALTERNATIVE	90 BPM	d-moll
TECHNO	140 BPM	a-moll
DRUM'N'BASS	160 BPM	c-moll

If you click on HIP HOP, the software logically thinks that you want to mix a HIP HOP track and switches the entire track to 90 BPM.

Now you can go ahead and mix a coherent HIP HOP track, using samples from the different sound groups; the dropped samples will be automatically positioned at the correct rhythmic and musical point and the whole thing should sound pretty good!

If you now switch to TECHNO, the HIP HOP samples all stay in exactly the same place but the bar lines move closer together and no longer fit the sample so



Hip Hop samples with 90BPM grid

HipHop Samples

well. Now, you have the choice: you can either continue by creating a new TECHNO track starting around the end of your HIP HOP mix or you can integrate some new TECHNO samples directly into your existing HIP HOP mix.



Hip Hop samples
with 140BPM grid

Hip-Hop Samples

OK, OK ... so you're not quite sure what best to do? Well, to help you out here are a few examples to make your options a little clearer:

Example 1

90 BPM means ninety beats per minute, which literally takes up 22 bars for every 1 minute (1 bar contains 4 beats).

140 BPM means one hundred and forty beats per minute, or 35 bars. This means that if your playback marker in the TECHNO style is on bar 70 and you switch to HIP HOP, the playback marker will now be at bar 45 (although at exactly the same position in your song). The DRUM

'N' BASS style by equal measure will have already got to bar 80 at this point since it has the highest BPM – it has the most frantic rhythm of those styles here!

Example 2

You have mixed an ALTERNATIVE track and you want to place a TECHNO FX sample exactly at the beginning of bar 9. To do this, first of all switch from ALTERNATIVE to TECHNO. You can now get to your TECHNO FX and you can drag it from its sound group onto the tracks above. Unfortunately however, you will notice that the bar line for bar 9 is now in a completely different place and you can no longer appear to position the sample where you had originally planned. To get around this, very simply place your chosen TECHNO sample in the general area in your mix where you want to use it and then switch back to ALTERNATIVE – you will now see the bar lines return to their previous position in relation to your track; namely where you want them to be. All you have to do now is move the sample to bar 9 as originally planned and you're done.

Example 3

You want to move all the samples in your DRUM'N'BASS mix, but after you have switched the style to HIP HOP. Easy, but take care! You should only do this if you know exactly what you are doing, as all of the highlighted samples being moved, when dropped will then re-position themselves on the bar grid for HIP HOP and will consequently lose their original rhythmic connection. If that happens, you simply lose your original groove.

Tips:

Tip 1

In the following table, you will find a list of the bars that correspond to exactly the same point in the different styles. If your ALTERNATIVE song ends at the

beginning of bar 27, you can seamlessly continue at bar 42 with TECHNO or bar 48 with DRUM'N'BASS, without any gap being apparent.

Tip 2

Equally, in other bars, you can easily change from one style to another by using samples with very little relation to the rhythm – such as spherical sounds or effects – for fades between the styles. Just as we have done in the start mix.

Tip 3

First of all, create a coherent piece of music in a particular style. You should only start to add samples from other styles when the basic structure is ready and the beats roll cleanly.

HIP HOP													
ALTERNATIVE													
TECHNO	7	14	21	28	35	42	49	56	63	70	77	84	etc.
DRUM'N'BASS	8	16	24	32	40	48	56	64	72	80	88	96	etc.

Tip 4

The styles not only have different speeds, they also have different keys. This means that it does not always sound cool if you mix HIP HOP keyboards with ALTERNATIVE bass and play them back at the same time. Still there are a lot of samples with no specific harmonic features that you can always mix with anything. Examples of this kind are beats, raps and effects. However, you can in any case always adjust the key in the FX Studio. This table tells you how:

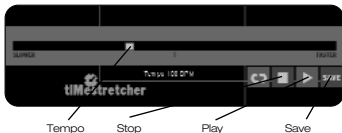
Transponieren	Halbtonschritte	
A → D	+5	-7
A → C	+3	-9
D → A	+7	-5
D → C	+10	-2
C → A	+9	-3
C → D	+2	-10

5. FOR THOSE WHO WANT TO KNOW EVERYTHING

For those of you who want to get even more out of 360° Xtreme Soundtraxx and its many possibilities: this is for you!

5.1 TIMESTRETCHER

It is not uncommon that a specific sample you wish to use may be too fast or too slow for the mix you are creating. This is typically since the new sample may be from another style within the program, or may even be one of your own imported samples, and therefore at a different speed. Either way, you need only change the BPM rate. Some of you might say: "But if I just play a song back more quickly, then it'll sound like something from the Disney Club!" But that's where you're wrong! The great thing about eJay's Timestretcher is that, unlike the master pitch controller, it only changes the speed of a sample – not the pitch.



Here's how it works:

Drag the sample onto the TIMESTRETCHER button (the clock icon to the right of the track window). The sample window at the bottom of your screen will disappear to be replaced by a controller tool. Moving the slider on this controller to the left will make your sample slower; moving it to the right will make it faster. Click on the button with the STAR icon (main window) and you will be returned to the main screen. This is also how you simply adjust the samples from different styles to another's speed. For instance, you can change a DRUM'N'BASS loop to 140 BPM in the Timestretcher without a hitch and include it in your TECHNO mix - (very cool!).

5.2 FX STUDIO

If a sample is not exciting enough for you, ... just change it! In the FX Studio it is really easy for you to edit samples: Click on the FX STUDIO button. The part of the screen where the tracks



were now changes to another window in which you can see a number of possibilities: various controllers, curves and all sorts of other things! Samples are loaded into this part of the program by dragging them from the sample window into the main FX Studio window. PLAY, LOOP and SAVE have the functions you would expect. If you save the sample, you will find it amongst the sound groups next to its original sound. But one thing at a time: first of all, you'll want to know what you can do with all these great effects.

Let's start from the top left:

The strange arrangement of curves is **the Equalizer**. The Equalizer allows different frequency ranges from a song to be cut off or emphasised. To do this, you have the three most important presets (high pass, low pass and band pass) plus two 'free' individual settings for your own use. Clicking on one of these buttons changes the curve, which shows the exact frequencies boosted or cut. Low frequencies for low pitches are on the left, with high frequencies for high pitches on the right.

Take a step to the right – for Echo

The Echo adds repetitions to the sample – like when you shout at the top of your voice in the mountains and hear it several times. There are five different echo types for you to try. The time controller changes the interval between the repetitions. Feedback controls how often the echo is to be repeated. Volume determines how loud the effect is in the sample.

Moving on again – to the Chorus.

Chorus is mainly used to make voices

broader and more convincing. You can use the Colour controller to set how strong the effect setting is, which means the number of overtones and additional voices added to it. Volume controls the volume of the effect.

In the middle – the pitch

You will see something below the first three effects – they are the ladders for pitch correction. This is where you can set the pitch at which the sample is to be played. Music buffs call this transposing. The tempo stays the same when you do this.

We continue to the bottom – with Reverb...

Below Midsweep: the Reverb controller. With Reverb, you can simulate the sound of different types of room. The way something sounds in a room depends on how the sound waves are reflected off the walls, the ceiling or the floor. With the five buttons on the left, you can preset five different rooms. Pre-delay controls the time that passes before the effect comes in, Time controls the time that passes until the effect has

finished and Volume controls the effect volume.

...Midsweep...

To the right of the Equalizer: the Midsweep controller. Midsweep is an equalizer that constantly moves up and down within a particular frequency range. You can use Range to determine the frequency range, Gain to set the strength of the effect and Speed to set the speed at which the effect moves.

And finally - Overdrive

We could just as easily have called this the distortion controller, because that is exactly what Overdrive is. This is where you can distort your samples until your windows start to shatter. The filter control (left) determines the frequency range to be distorted (the low or high notes), the drive control (right) controls the power with which the effect is applied to the sample.

"Loud"!

We are almost finished with the FX Studio. Just remember that if a sample sounds too quiet because of one or more effects, you can boost it using the Volume control. Of course, all of the effect settings can only be heard if you actually turn the effects ON. For all effects, a tip: there are no rules as to what effects you should use to make a track sound good. But extreme settings usually sound horrible and really mess up the song. When you have finished and want to get back to the main screen, simply click on the button with the STAR.

5.3 MIXER

When you click on the MIXER button, instead of the sample list you see 24 controllers, with the panorama buttons you are familiar with from the left of the tracks in the track window above. You can now get the best volume ratios and perfect stereo distribution from your track. You should also have seen the master controllers on the left-hand side before; the one on the left changes the volume of all

tracks and the one on the right controls the tempo and pitch (it gives the same Mickey Mouse effect as when you play a record on a faster speed on your record player). On the far right is another volume control, which you can use to set the input level for your sound card.

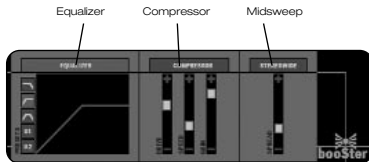
No matter what you do in the Mixer, you should always keep your eye on the level. You can find this on the right next to the record volume control. The higher the level, the louder the track, but the highest points should not make the level reach the very top, unless you really want an over the top track that sounds like a screeching cat. But we're sure you know about that problem already from traditional cassette recorders! After mixing, click the STAR button and you will be back at the main screen.

5.4 BOOSTER

If you click on the BOOSTER button, a small but very powerful sound workshop opens in the sample window. Here, you will see the familiar Equalizer from the FX Studio (although it affects the whole mix

here, not just individual samples), three compressor controls and one for stereo wide. You can read about the effects of the Equalizer in the FX Studio chapter. But what on earth can a compressor be used for? Well, the compressor makes the mix louder without increasing the level. This is quite simple: the compressor brings loud and quiet sounds closer together, so the mix sounds more compact and much richer. The drive control determines the degree of compression. Speed determines how quickly the compressor comes in.

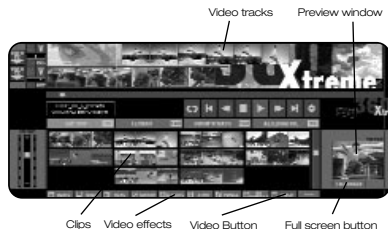
Attention: The combination of slow Speed and max Drive can often lead to so-called compressor pumping. This happens when the compressor comes in after the loud sound and at the same



time reduces the quiet sound, because it simply reacts too late. Gain, the third control, changes the volume of the compressor. With stereo wide, you can artificially broaden your track, if it does not sound expansive enough for you or if it sounds as though everything is coming from the centre. All the changes you make to the settings in the Booster are saved in the mix and applied immediately. If you want to return to the main screen, click the STAR button.

6. AND NOW FOR THE VIDEO

The perfect soundtrack is of course nothing without a perfect video. To do this, basically follow the same drag and drop technique as you did with the music: place clips on the tracks, arrange them, edit - that's it!



6.1 CLIPS

Clips are the same for videos as samples are for music. You reach the clip selection by clicking the VIDEO button in the sound group selection. No matter what style sound group you are in, clicking the VIDEO button will always give you clips. Clips are labelled, Crystal Water Jump 3, for example, means that you will see a surf jump in the clip.

6.2 USING CLIPS

Using video clips also works in almost exactly the same way as audio samples. You place them on either of the two video tracks using drag & drop. Video track 1 overrides Video track 2. A clip on the bottom track can only be seen if the top clip has finished and stops as soon as another clip begins on the top track. If you want to make both clips visible at the same time, you have to use transitions. But we will come to that in the Editing clips section. Left clicking on a clip starts playback in the preview win-

dow to the right. You can keep the preview window this size or switch it to full screen. The ESC key brings you back from full screen mode to the main screen. Clips that you have imported yourself (we will explain how to do this in the next but one chapter) are found alongside the included clips.

6.3 EDITING CLIPS

After you have placed the clips on the tracks, you can edit them on the tracks. You can stretch and shorten them. To do this, left click on a clip and the familiar vertical guidelines from the samples will appear again. If you move these two lines further apart or closer together, the clip gets longer or shorter. The effect is obvious: if the clip gets longer, you have a slow motion effect; if you squeeze the clip, it looks a bit like an extract from a Charlie Chaplin movie. You can cut clips. Just like you change the beginning and end of samples, you can edit clips in the same way. Simply right click and move the bars.

You can assign effects to clips. To do this, click on the VIDEO FX button to the left of the track. A small menu appears, with a list of all the available effects (this is called a context menu). Then click on the effect you want and hey presto the mouse pointer changes into a "pencil" for effects. This allows you to simply mark areas of the clip where you want the effect to be applied and that's it! Click on the VIDEO FX button again, and you will have your old mouse pointer back.

You can link the clips on the different tracks to create transitions. A transition works in a similar way to an effect, it is just that the picture from the second track is included. Click on the VIDEO FX button and the context menu opens up. Click on a transition and, using your altered mouse pointer, drag the border over both tracks for as far as you want the transition to run. The optimum transition begins where the first clip ends and where the second clip begins.

6.4 RECORDING CLIPS

Have you made a few video recordings of your own that you want to use? Then bring them here! Recording video clips is quite simple: Plug your video camera into the PC, activate one of the video tracks by clicking on the camera button to the left of the video track and press the Record button. You will now see a dialog box, which you can go through step by step to get the perfect recording. On the left of the dialog box, you will find six setting options:

Device: This is where you set which device you want to record from.

Path: This is where you set where on your hard disk you want to save the video material. The path is preset: It is the installation path with the subfolder "Videos". If that doesn't suit you, then go ahead and browse to another path that you prefer.

Audio format: Set the audio format you want. This setting does not have any influence on the video quality.

Compression: How much do you want to compress your video? Are you bothered about higher quality or a smaller file size?

Picture size: How do you want it? Bigger does not necessarily mean better. At some point, the picture will just be grainy and no longer such good quality. For saving, you can only choose a maximum of 320 x 240 pixels anyway, so this is the default picture size.

Source properties: This is where you can make settings affecting the video source (your digicam etc), e.g. set the brightness and contrast.

To the right of the dialog box, you can see the preview window. Below it there are two different sets of controls (the Record controls and the Preview controls - more about them later), and below that one more setting option. This

is where you can decide whether or not your recording will be with sound and if so whether the sound will be synchronised or not. If you want it to be synchronised, it is possible that your video might sometimes "skip". If the picture and the sound are going to be synchronised, it can result in inaccuracies. You need to try it out and see what you like best.

If you click on "Time" below this and enter a time next to it, the recording will stop after the set amount of time. Put your tick next to Background audio and you can record your video at the same time as your crossover mix. But now to the Record controls: You use these to determine how you want to record. There are three options. Depending on which button you click, either bitmaps, frames or the complete video are recorded.

Bitmap (left): The picture you can currently see in the window is recorded.

Frame (middle): Every time you click on this button, recording of the picture

currently shown starts. As soon as you click again, the current picture is recorded, etc. etc. This is how you get fantastic super fast forward effects, like you see in some videos. This kind of recording is most suitable for when you want to record directly with your camera plugged in, because your girlfriend is in the middle of an unbelievable dance move next to your desk or something. Once you have recorded all your frames, click on the right mouse button to exit recording mode.

Video (right): Record the complete video. Click on the button with the camera on it to start recording. Click again to stop.

Next to the Record controls you will see the preview controls PAUSE, PLAY and STOP. We don't really need to say much about them, you use them to control the video you have just recorded and you now want to watch.

You can check the progress of your recording in the status bar. Here, you will see "Record in progress", as soon as

you have started to record and, in frame mode, "Press right mouse button to stop recording".

Is everything to your satisfaction now? Then click on OK at the bottom. The recording is saved to the path you set and you get back to the main screen. You also get back there if you have clicked Cancel, but your recording will not be saved.

6.5 IMPORTING CLIPS

The CD contains around 12 minutes of video material. If that is not enough for you, you can also import your own clips. To do this, click on the LOAD / SAVE button (the one with the DISKETTE icon on it) and browse your hard disk as normal until you find the video clips you are looking for. Imported clips are then found next to those that were originally on the CD.

7. SAVING

When you are ready to save your final and complete music video, you do it by clicking on the LOAD / SAVE button. You can save your whole video with sound or only the audio tracks (if you want to export the track to the Community Music Pool at www.eJay.com for example).

8. SURFING THE INTERNET

Click on the WWW button and give it a try! This link takes you directly to our homepage, where you can get information about all things eJay and join the eJay Community. You can also contact technical support really easily here.

9. SHORTCUTS

Just use the keyboard!
Here are the shortcuts:

Ctrl+O	Load mix	Ctrl+mouse	Position sample in 1/16 bar grid
Ctrl+S	Save mix	Alt+mouse (moving)	Copy sample
Ctrl+N	New mix	Delete	Delete highlighted samples
Ctrl+I	Import	Space	Start/Stop
Ctrl+E	Export	Left arrow key	Fast rewind
Ctrl+Z	Undo	Right arrow key	Fast forward
Ctrl+C	Copy samples	Home	Jump to the start of the mix
Ctrl+V	Paste samples	End	Jump to the end of the mix
Ctrl+X	Cut samples		
Ctrl+A	Highlight all samples		
Shift+mouse	Select samples		

10. AND FINALLY

That's almost everything. It wasn't that hard, was it? If you are missing something or you are not clear about anything, here are some useful addresses to get in touch with us. After that, just the licence agreement.

10.1 CONTACTS

General information

Internet:

www.eJay.com
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10.2 PRODUCTION TEAM

The eJay team

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Ewert, H. Eriksson, T. Favell, D.
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Germann, V. Gietz, M. Gminder, J.
Gosling, M. Graffeuille, M. Grassl, W.
Gruel, N. Hart, P. Harzendorf, M. Heber,
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Credits

A big thank you to all producers, sound
designers and artists who have helped
to produce the sounds for
eJay 360° Xtreme Soundtraxx.

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